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E-mail: ias_newdelhi@yahoo.co.uk; iasnewdelhi1967@gmail.com

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Sun cult at Mathura with special emphasis on new finds in Braj

VINAY KUMAR GUPTA

Assistant Professor,
Dr. Harisingh Gaur University,
Sagar M.P.

The Vraja region, which is famous for its Bhagavata and Shaiva inclinations, was equally known for Sun worship. The important city of the region, Saurapura is considered synonymous with Mathura by some scholars (Law 1967:106-110). According to me this Saurapura can be identified with Soron on the bank of the River Ganga in District Etah. It seems probable considering the linguistics of the *Braj* dialect (by delving in the etymology of local names). Besides, here is situated a Surya-kunda which is considered to be of utmost importance for religious activities. This definitely indicates the importance of this city as a popular *Surya-kshetra*. Whether this identification of Saurapura with Soron and another such identification of Arishtapura with it (Gupta 2007:293-298) are correct or not, this area had certain instances of Surya worship. The site of Bateshwar near Shikohabad along the Yamuna is also identified with Saurapura by the followers of Jaina religion but there is no such evidence to prove that the ruler Shura Singh who is credited with having founded the city was actually the ruler of Yadu lineage. There might have been more than one Saurapura in ancient times as the names of many other ancient sites in the region indicate. However, this site also seems to be related with Sun worship.

Although most of the ancient ponds and water sources were used to offer *arghya* to Surya, there are a few important places linked with Sun worship, which still retain some name or reference of that ancient tradition. Besides Soron, Karnavasa along the River Ganga near Narora is also an important *Surya-kshetra*, which is well related in popular tradition with Karna, Surya's son. The Dwadash Aditya Tila in Vrindavana must be an important centre of Surya worship as its name indicates. At this site is situated the famous Madan Mohan Temple and the antiquity of the site dates back to at least the Kushan period. *Shantanu-kunda* at Satoha is also important for Surya worship. Here king Shantanu is said to have worshipped

the Sun god to get his son Bhishma, one of the famous characters in the *Mahabharata*. A Gupta period inscription talks about the temple of Surya at Indor in Bulandshahar district (Sircar 1965: 318-320). Mehrauli (ancient Mihirapuri in my view) and the nearby Surajakunda also seem to have some strong solar connections. These sites definitely lie within the greater Vraja region in terms of cultural affinities. In *Varaha Purana*, Samba is said to have worshipped Mitra, the Sun god at three important Surya temples—Udayachala (on the southern side of the Yamuna), Kalapriya and Mulasthana (175.39.47-49). Mulasthana is well-identified with Multan in Pakistan but Kalapriya possibly has not been identified properly. Rosenfield (1967:195) talks about three major centres of Sun worship, drawing references from *Samba* and *Bhavishya Purana*, as Mundira, Kalapriya and Multan. He has identified Mundira with Konark and Kalapriya with Mathura. About Konark being called Mundira we have no information but Mathura definitely was never known as Kalapriya. It seems that Kalapriya is the famous site of Kalpi in District Jalaun, famous for the Parashar-Vyasa *tirtha* and its Chandella remains. There is also a temple of Shiva by the name of Kalapriya Mahadeva. In Mathura district proper, at the sites of Jasondi, Bachhagaon, Unchagaon and Chhata *kundas* by the name of Surya-*kunda* still exist. Near Govardhan and Gantholi, there is a famous Surya-*kunda*. The Surya-*kunda* at Kaman is also of significance. At Barsana a *kunda* by the name of Bhanokhara (*Bhanu-pushkara*) should also relate to Sun worship. The Surya-*kunda* at Bharna Khurd village is an important indicator of Sun worship in ancient Vraja. Here the temple of lord Krishna by the name of Suryanarayana, which follows the medieval *bhakti* tradition, definitely links its history with Sun worship in this region. Many other ancient ponds in the region are also called Surya-*kundas*.

The names of Mitra rulers of northern India, especially in Mathura, like Suryamitra and Bhanumitra also indicate the importance of the Sun cult in Mathura. From various places in Mathura, like Saptasamudri *Kupa* (MM. Nos. D 46 and 515), Yamuna Ghat at Sadar Bazar (Nos. 1058, 1173, 1559, D. 15, 928, 1096, 1097, 1564 and D. 48) and Kankali Tila (No. 269) Sun images have been found. From Pali-Khera (Nos. 886, 894, 888, 890, 895, 920, 928, 930, 936, 938, 1006, 1007 and 1013), Barsana (No. 1256), Sanora (ancient name Shanipura or Sahanpura, No. 123), Barai (No. 124), Gosna (No. 595 and a Pingala image No. 598), Baldev (No. 1363), Bajna (Nos. 1395, a Danda image No. 1397 and an image of Pingala No. 1387), Dhangaon (No. D. 45), Baroli (No. 155), Jugasna (No. 542), Salempur (No. 750 from a well), Vrindavan (No. 1215) and Ainch (No. 1220), a number of important Surya images have been found. All these find-places along with Mat, Maholi, Seeh, Palai, Tarsi, Devsaras, Bhadal and Ayara Khera (all in Mathura district) and Sandhan Khera in Agra district would have served as important places for Sun worship.

The earliest evidence of the Sun in Indian art is found as a symbol on punch-marked coins. Parmeshwari Lal Gupta (1969: 18) has identified the Sun symbol on the punch-marked coins of Magadhan series as a part of the coins of the universal Magadhan series. These coins would also have formed a part of the Shurasena region as it was a part of the greater Magadhan empire. As far as the early iconography of the Sun images is concerned, scholars differ in their views about its origin. Although the Sun images at Bodhgaya and the Bhaja cave are considered to be the earliest Sun images in India belonging to second-first century BCE (Banerjea 1956: 432; Pandeya 1989: 68-72), the chariot of the god with four horses is

considered to be an adoption from Greek art tradition (Cunningham 1871-72: 97). Pandeya (1989:67-68) has been successful in proving the tradition of representing four horses in Surya images as Indian. All these images are truly indigenous in nature based on the ancient Vedic tradition with seemingly no foreign influence. Besides, one image of Surya in the Anantagumpha Jaina cave at Khandagiri in Orissa is also considered to be one of the early images of Surya.

In Bhaja relief (Pl. 1), Surya is shown driving a chariot drawn by four horses. The chariot is shown with one wheel only. There is no Aruna represented as a charioteer. The Sun god is accompanied by his wives Rajni and Savarna on the chariot. Besides, there are two other persons riding two horses and they appear to be females because of the ornaments in their hands, which are generally worn by females. In this case, they should be the two other wives of Surya, Chhaya and Suvarcha. The chariot is shown running over a great demon that appears to be the demon of darkness, being run over by the Sun god. This description matches with the details given in *Vishnudharmottara Purana* (shloka 10 and 11, 3rd part, Adh. 69; Pandeya 1989: 40-42). Although, *Matsya Purana* and *Vishnudharmottara Purana* are not considered works pre-dating the Gupta period, still some of the references in them might have been earlier as the similarities in the description and Bhaja relief indicate. Besides, the Sun god is seen riding on a one-wheeled (*ekachakra*) chariot drawn by four horses on an 'upright' of the old stone railing (*prachinashilaprakara*) at Bodhgaya (Banerjea 1956: 432).

During the Kushan period it is again at Mathura where a new iconographic formula of Surya images is observed with some foreign influence. This influence is more Greek in nature than Iranian, in spite of the fact that Iranian Mithra has almost the same characteristics as the Vedic Mitra. Banerjea (1956: 438) writes, 'It has been assumed by some that the early north Indian Surya image had its prototype in the Iranian Mithra. But the ancient Iranians themselves did not represent the Sun God in human form in the earliest times, and like the ancient Indians used to represent him by means of such symbols as "a solar disc", "a wheel" etc.'

In the Sun images of Mathura, which are not earlier than the Kushan period, the deity is not represented along with his two wives, Ushas and Pratyushas. He is generally shown seated on his haunches. His chariot is drawn by four or two horses and the charioteer Aruna is missing. He wears a round Persian cap and is shown with a moustache. He is shown in *udichya vesha* wearing long boots and a coat and tunic as well as long ear-rings in his ears (*kavacha* and *kundala* of the epics). He is carrying a club in his right hand, a dagger or a sword in his left hand and a torque on his neck. This description holds true of the Surya image in Mathura Museum No. 269 (Pl. 2). In one of the images of fifth century CE (acc. No. 1256, Rosenfield 1967: Pl. 45) at the Mathura Museum, Surya is shown standing with his two attendants Danda and Pingala holding a floral wreath in his hands. A nimbus is also shown round the head of the god. The image was found from Barsana in Mathura district and is made of soap stone. It is probably the earliest image from India, dated to the fifth century CE showing Danda and Pingala with the Sun god.

The new find of a headless Kushan image of Surya from Mat (Pl. 3), lying at a village shrine belongs to this kind of typical Mathura Surya image (like Pl. 2). The discovery is significant from the point of view of its find-spot, as the nature of the Mat *devakula* is still not clear,

especially the deity to whom it was dedicated. Mat *devakula* was not a habitation site; it was only a religious spot of the famous Belavana. The importance of the place should also be looked at from the present day scenario. The main deity at Belavana near Narora at Ganga is a female deity and the same is the case at this Belavana at Mat where the presiding deity is goddess Lakshmi (it might be a changed form of the Kushan deity, Nana or Ardoxsho). From the site of Tokri Tila a female deity, (Mathura Museum acc. No. 214A, Rosenfield 1967: Pl. 9) in a broken condition, was found. Only its lower portion was available. On this basis the deity as a female associated with her mount lion was identified. It might have been an important deity at the *devakula* but it seems that one of the more prominent deities of the shrine would have been the possible *Kuladevata* (ancestral deity) of Kushans, Surya. The finding of a number of Kushan Surya images at Mat and the area in and around Mathura supports this fact. Another important basis of considering Surya as the ancestral deity of Kushans is the the broken female head of a life size statue found from Mathura area (Lucknow Museum No. 46.80; Rosenfield 1967: 192 & Fig. 18), on which a Surya image riding on a horse chariot has been depicted. This head would have definitely belonged to a royal lady who would have carried the royal emblem (generally related with ancestral deity) on her forehead'. Also, there remains some possibility that the name of place Mat or Manth has some relation with word Mithra or Mihira which can only be confirmed when some evidence in this regard is found from the place. A reference from the *Samba Purana* (16.1-24) which states "Dandanayaka is engaged by Surya to rule over the world with his *danda*" and in this function, he is equated with Indra or with Skanda (Rosenfield 1967: 194) is of quite importance. As it is well known that from Mat site, an inscription was found mentioning an official by the title of Mahadandanayaka (Luders 1961: 138-145) this similarity can't be overlooked. This reference of *Samba Purana* makes it clear that the ruler (probably Kushan) was being equated with the Sun God and the official Mahadandanayaka was authorized by the most powerful person on earth to administer an area (possibly in his absence). This reference also indicates the possibility of *devakula* being dedicated to the Sun God along with other deities.

Besides, the famous image at Gokarneshwar Mahadeva Temple (Pl. 4) in Mathura appears to be that of Surya, the only doubtful feature being the two lions carved at the base. The god who is sitting in *utkutikasana* (sitting on haunches) is shown holding a dagger in his left hand. His right hand probably holds a wine cup or a small *musala*. A sword is shown tied at his waist. He is shown with a halo, which indicates the divine nature of the image. He is wearing a necklace and a torque and in all probability is not shown bearded. What appears as a very large headdress is actually not the case. The neck and the mouth have been wrongly represented by the *pujaris* of the shrine. The two cuts just below the nose mark the spot of the mouth of the image. Hence, the length of the conical cap is comparatively much lesser than what it appears now. The height of the figure is about 6 feet. Frenger (2005: 443-449) points out that during the Kushan period, showing the two lions at the pedestal of Surya's image was an important and popular practice. Gail (1994: 213-216) has also identified the image as that of the Sun god on this basis. Coomarswamy (1927: 67) has identified the animal on the pedestal of the Sun image (M.M. No. 269) as a lion. Another Surya image at the Ashmolean Museum, Oxford, recovered from Mathura also depicts two lions at the pedestal (Pal 1978: 59). The Surya image of the sixth century CE (MM. No. 16.1215) clearly depicts two lions at

its base instead of horses. One very important fact about the image is the presence of wings at the back of the god which rise up to the head portion. Previous scholars have ignored these wings, while Gail considers them a part of the head dress, but these are undoubtedly wings as I have examined the image in different states of its appearance. The Sun god is the only prominent god who has been mentioned with wings in Indian scriptures. It leaves no doubt about the identification of the Gokarneshwar colossus as that of the Sun god. The terracottas of the second century BCE representing a winged deity and a Rasgawan image (Figure 16a) and the Nagla Khera image (Figure 16b) confirm this characteristic of the Surya iconography of having wings. A Surya image at the Mathura Museum (No. D. 46) of fourth century CE also clearly displays this attribute of Surya having wings.

Hence out of the two possible *devakula* sites in Mathura district, we are getting Surya, possibly as one of chief cult images at Gokarneshwar (though only in the case if it was the only important image at the site in contrast to the continuing tradition of Shiva worship) and for Mat also I suggest the Sun God to be a prominent deity if not the most prominent. Even if this image at Gokarneshwar is of a Kushan king instead of Surya, it also indicates that Surya would possibly have been their *Kuladevata*, who they tried to copy even in their portraits². This point is further corroborated by the view of Soper who holds that the Kushan kings had a royal myth that was either an imitation of that of Mithra or was deliberately merged with it (Soper 1949: 272). In the present state of our knowledge, we cannot postulate which of the images- royal portraits or the Sun images were earlier in their execution. Even if royal portraits predate Surya images (though I can't believe so), it has to be pondered upon why so many Surya images (look alike the royal portraits) came into existence during Kushan period, if these did not have any major significance. Another important fact about the site of Mat *devakula* is that on certain occasions a special class of brahmanas comes to site to offer their worship and I suggest them to be Magi *brahmanas*. They consider themselves as Tiwari *brahmanas* but believe this place to be the place of their ancestral origin. If it were so, then this point of considering Surya also as one of the presiding deities of the *devakula* would become more substantial.

It must be mentioned here that it is not intended here to negate the importance of the finding of the lower portion of an image from Mat shrine (M.M. No. 214), which has been identified as Shiva by V.S. Agrawala (Agrawala 1951: 26) This identification is in all possibility right and definitely indicates that Shiva was a prominent deity at this Kushan *devakula* site. The continuing tradition of Shiva worship at Gokarneshwar Mahadev temple at Mathura also indicates that there must have been an ancient tradition of Shiva worship at the place, which has continued till now. But it does not harm the cause of considering Surya as one of the more prominent deities at *devakula* sites.

The Sun image from Bhadal (Pl. 5) is about 4.5 inches in length and certainly belongs to the Kushan period. It further corroborates the importance of representing the Sun god with the lion throne. In this image the lion is shown at the back of the Sun god, who is sitting on his haunches as usual, in such a manner as is shown in some of the Mahishasuramardini sculptures. In his left hand the deity is holding a dagger but what he is holding in his right hand is not clear because of the weathering of the stone.

At Goga village, about 1 km. from Raya, a very interesting sculpture (Pl. 6) was observed. At the village itself no other important archeological evidence was observed but it seems that this place may have been an extension of the famous town site of Raya during the Kushan period. The deity is wearing a headdress in typical Kushan style. In his left hand he is possibly holding a wine cup and in his right hand an object which appears to be a *khadga*. The object might also be a lotus bud but the former identification seems more appropriate. He is wearing a torque round the neck and a kind of garland is also visible over his shoulders, in a manner identical to the one found in some Bhagavata sculptures of Balarama and Vasudeva. Though the features of the deity are more akin to the Sun god, its similarity with Balarama cannot be rejected outright.

A Surya sculpture lying at Devsaras village near Govardhan in District Mathura certainly belongs to the Kushan period and is 12 inches in height. Its head is missing but he is shown seated on his haunches as usual. In his left hand he is holding a big and thick dagger. In his right hand, he is probably holding a club kind of object.

At Sandhan Khera village in District Agra (an extensive Kushan settlement), a number of broken but remarkable specimens of Gupta art were observed. Two broken pieces of 300 CE seem to be of interest. One is certainly the lower part of a Sun image in which two horses of the chariot of the Sun god are visible. Pl. 7 is a separate image of a deity holding a long dagger in his left hand. The dagger is actually clinging to his waist band. In his right hand he might have held a club or a lotus bud. The crown of the Sun god is similar to the crown worn by such deities during the Kushan-Gupta transitional phase. The standing posture of the god and its finding in the same heap of sculptures with a relatively same chronology indicates it to be its upper half.

At Ayara Khera, about 4 km from Raya, a Sun image of fourth century CE was observed at a religious shrine on the outskirts of the village. The image is more indigenous in nature than the earlier mentioned image from Mat (Pl. 3). The image is in a deteriorated condition so a proper description is not possible. But it is an evolved example of the Sun image as the chariot with three horses (now only this much is visible) is shown. This is a feature which is not observed in the early Kushan images from Mathura. This feature is followed in most of the later (post-Kushan) images. Surya images from Seeh village near Barsana, from village Palai near Govardhan (Pl. 8) and from a religious shrine in between the villages of Tarsi and Usphar, belong to the same stylistic tradition and are datable to the period ranging from the fifth to the eighth century CE.

The finding of an architectural frieze (Pl. 9) of a temple at a shrine in village Maholi (ancient Madhupuri, also known as Madhuvana) is very important. It is considered a lintel because it cannot be a part of Stupa architecture and for being some architectural member other than the lintel, its horizontal position with a central deity and such naive carving, poses a number of questions. It seems to be one of the earliest examples of a lintel of such a type found in India till now. This lintel should date back to the third century CE or slightly later on the basis of its treatment³. A lot of evidence of the existence of temples from the second century BCE onwards and even some archaeological remains have been discovered in places like Nagari in Rajasthan and Sonkh in Mathura, but no similar art piece which has a deity carved

in the centre of the lintel has been found, except in Buddhist monuments. Figure 14 clearly indicates the nature of early lintels, which are quite plain except for the three lenticular holes which seem to have been made to be put on some wooden blocks as part of temple architecture. The use of wooden models in early architecture is well-known and this lintel further supports this view. The length of this lintel is around 32 inches and when complete it may have measured about 56 inches. On a closer examination of the figure at the centre of the lintel (Pl. 10), the deity is identifiable as Surya as it follows the iconographic pattern of the typical Kushan Surya images. In the broken sculpture some characteristics can be identified with precision. He is shown sitting on his haunches and is wearing long boots. The other important feature is the tunic or the *udichya vesha* which he is wearing on his chest like a *kavacha* (as in the Kushan image of Surya in Rosenfield 1967: Pl. 44). It is the most characteristic feature of the Sun images in India. Whether the horses of his chariot were represented or not is not clear because of the poor state of the sculpture. He is holding a garland in his hands as is the case in a Surya sculpture in a standing pose kept at the Mathura Museum (acc. No. 1256). His hands are broken at the palms, so it is not clear whether he was holding some object in them or not. Maholi is well-known for its Buddhist finds like the famous bacchanalian scene kept in the National Museum, New Delhi, a Bodhisattva image, (acc. No. 39.2798), the Buddha wearing a chequered robe (acc. No. 15.514) and a headless Buddha image (acc. No. 1557) all in the Mathura Museum. A number of mounds in and outside the village have thrown up evidence of a number of stupas and monastic settlements. But the existence of such an important Sun temple at the site is quite interesting.

One important factor to be kept in mind is that prior to the Kushan period no Sun image has been found. During the Kushan period the number of Sun images in Mathura might outnumber the images of most of the Brahmanical gods (except possibly Shivalingas)⁴. Even during the Kushan period the maximum number of Surya images have been found from Pali-Khera village (at least 12), which is situated on the outskirts of Mathura and is famous for its Buddhist and other remains. Such a large number of Sun images from a single site and that too from two of its wells (see catalogue of Brahmanical Sculptures in Mathura Museum by V.S. Agrawala, Lucknow 1951, pp. 66-74, for the provenance) indicates that most of these images were cult images and were thrown into the well as a part of a religious ceremony. In Mathura also, five of the images have been found from ancient wells—one from a well at Kankali, two from Saptasamudri *Kupa* in the museum compound and two from the Jaisinghpura well. Most of the early images are from those parts of Mathura district from where evidence of the existence of people of the north-western region has been found. For this, examples can be given of Pali-Khera, Maholi, Kankali Tila, Girdharpur, Gosna, Mat and the Yamuna river bed. As the distribution of the Buddhist sites throughout Mathura is not even, the case of Surya images being limited to some specific sites is interesting. Even though the images of Surya from the Mathura area seem to be related with the people of the northwestern region, these were not subsidiary in nature to some other divinity like Buddha. These were cult icons in most of the cases except for the images which were part of some Buddhist architecture like the Kushan lintel (accession no. B. 208) kept in the Lucknow Museum.

I do not agree with Frenger (2005) that the Surya images in Mathura were not cult icons during the Kushan period. Considering the dimensions of the Gokarneshwar image (life size)

and the Kushan lintel described earlier, it is clear that these were used for cult worship, specifically the Sun god. If one considers Frenger's argument that the images were of royal character following the art tradition of Bharhut and Sanchi, than of a god, then one has to keep in mind that most of the Indian deities have royal characteristics whether it is Krishna, Balarama, Bodhisattvas, Jinas or others. The only purpose of showing the royal lineage as a divine one could be because most of the great personalities of ancient India are of some divine origin. There is no proof to indicate that the indigenous people of Mathura (a majority of them) participated in public worship of the Sun god during the Kushan period. It is quite probable that this form of Surya worship was accepted by the local people only after the Magi Brahmanas got mixed with Indian society and that is why there is evidence of the Indianization of the iconography of the Sun images after the third century CE. Before this, which form of Surya worship the local people followed is not clear, but the Surya image of the Kushan period was definitely a feature from the northwest frontier of India, which came along with the people from that region. Those people would have considered putting the images in a well or other such water body as a religious ritual as most of the Surya images have been recovered from wells. Many large sculptural pieces of other deities have also been found from such wells but these were thrown in order to protect them from attackers. The Surya images were so small in dimension that these could have been protected easily without throwing them in the wells. This is a possibility which needs further support from literary and archaeological findings.

During the post-Gupta and medieval periods, many of the Sun images were found as a part of the *navagrahas*. These are generally a part of the architectural design in the temples of that period. An example of such an image is the Surya image from Bharna Kalan village. Surya was also worshipped as an important deity as a part of architectural panels and an example of such an image is the Surya image from Akbarpur. Surya was also represented inside Bhadra motifs of medieval temples. An example of such an image is Surya at Chauma Shahpur village. Another important aspect of Sun worship which has come to notice is that in and around the tenth century CE, the Rajput period of Indian history, the Sun god was one of the most prominent deities and even his winged character was introduced in his iconography (Pl. 11). Another such image was observed at Nagla Khera near Manth in district Mathura. The feature which was earlier observed in some unidentified terracottas from Kaushambi and other parts where a deity is shown with wings makes it clear that the deity represented in those terracottas was the Sun god. The popularity of Surya images after the Gupta period is definitely related with the Indian concept of worship. There is every possibility that these Sun images do not only represent the Sun as a god but represent him as Surya Narayana. As traits of Krishna were merged with Vishnu in this period, the same was the case with Surya who was merged with the Vaishnava concept of religious worship as Surya Narayana. This merger is one of the most significant phenomenon in the history of Vaishnavism. This practice of associating the Sun god with Vishnu Narayana and also considering Krishna akin to Vishnu explains the reason for the prominence of Vishnu and Surya images in the land of Krishna—the Vraja.

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NOTES

1. As Rosenfield had a notion of the Sun God being a subsidiary deity during Kushan period, he did not give much importance to this find and just mentions it as an image of no major significance for the Sun cult.
2. Rosenfield 1967: 190, rather surprisingly postulates that the iconography of the Sun God was derived from Kushan royal portraits and not vice-versa. There should be no problem in accepting that the dresses of a society can be incorporated in the iconography of a deity but that is derived from the dressing of past as part of a continuing tradition. It can be observed from the dresses of various Krishna images in Braj region derived from medieval dressing but to opine that the dressing of an important deity like Sun God to be derived from contemporary ruling class portraiture seems to be untenable. Only a lower person or deity in hierarchy would adopt the dressing of a superior person or deity and not vice-versa.
3. In absence of any corroborative supportive evidence, this dating may not be emphasized as some scholars opined it to be dating back to post-Gupta period. Because of uniqueness of the frieze and the mutilated image, either of the dating cannot be confirmed.
4. Vasudeva- Krishna images are also known in a large number from Mathura region but majority of them belong to late Kushan period. Matrikas may also outnumber other deities but these were the representation of various female deities, not just a single deity.

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Gupta, Pl. 1: Bhaja Surya relief
(2nd-1st century BCE)



Gupta, Pl. 2: Surya in Mathura Museum
(early 2nd century CE)



Gupta, Pl. 3: Surya image, Mat, 2nd century CE



Gupta, Pl. 4: Surya image at Gokarneshwar Mahadeva temple, Mathura, 2nd century CE



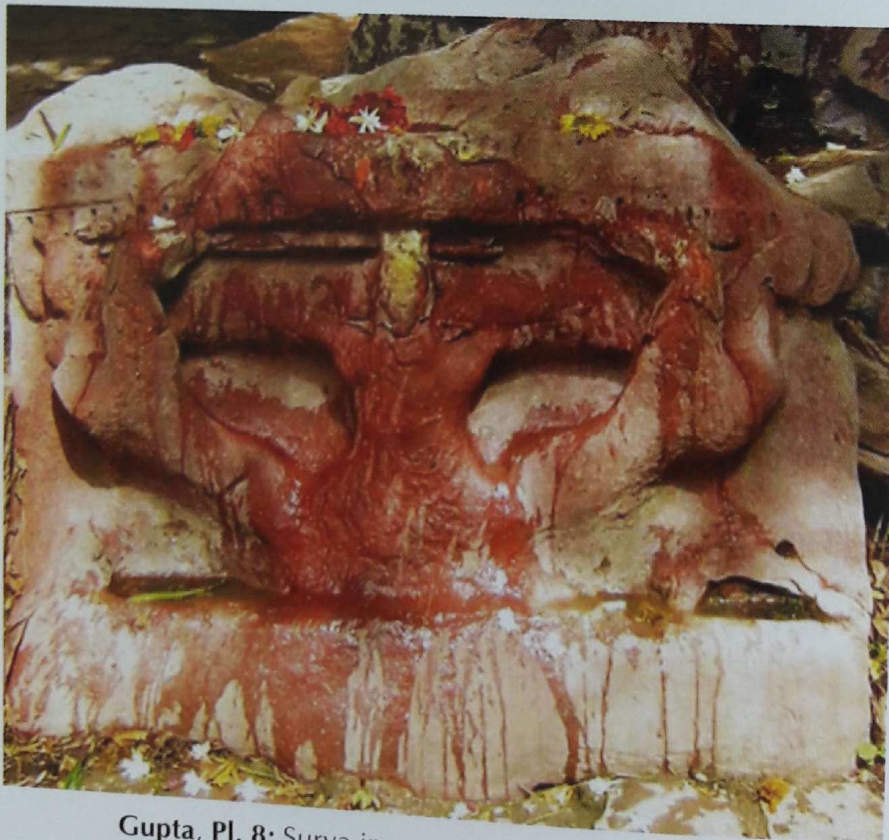
Gupta, Pl. 5: Surya image from Bhadal village, Mathura



Gupta, Pl. 6: Surya image at Goga village (near Raya), Mathura



Gupta, Pl. 7: Sun image at Sandhan Khera village, Agra



Gupta, Pl. 8: Surya image at Palai Village, Mathura



Gupta, Pl. 9: Architectural Frieze of a temple with Surya in the centre, late 3rd century CE or later



Gupta, Pl. 10: Details of Figure 14, Surya image in focus



Gupta, Pl. 11: Surya image from Rasgawan, Etah district